

# THE MARCH KING AT THE ACADEMY

"Isle of Spice," "King Lear," "Richelieu" and "Macbeth" This Week.

## "SHOW GIRL" AT THE BIJOU

A Large Number of Excellent Attractions Booked for Next Month.

### At the Academy.

Monday Night—Sousa and His Band.  
Tuesday Night—"The Isle of Spice."  
Friday and Saturday Nights and Saturday Matinee—Mr. Robert Mantell in "King Lear," "Richelieu" and "Macbeth."

### At the Bijou.

Every Night, with Matinees on Tuesday, Thursday and Saturday—"The Show Girl," a musical comedy.

The programme to-morrow night arranged by Mr. Sousa for his concert at the Academy presents a list of selections that are not only of exceptional brilliance, but are certain to afford all classes of hearers several hours of genuine satisfaction and delight.

The "Oberon" Overture is a most beautifully woven web of charming melody and instrumental combination that suggest most subtly that mysterious world, said to be peopled with elves, fauns and mermaids. Oberon, the Elf King, has quarreled with his fairy partner and vows never again to be reconciled to her till he finds two lovers constant through every peril and temptation. The listener will note that Oberon's horn-call opens the overture, and will be fascinated by the impressiveness of the little phrase of only three notes which Weber has given to the melody of French horns. Soon are heard the fairies' dainty tin-tin-tin as expressed by the clarinets, speaking in accents hardly above a whisper. Suddenly a single bold chord is blazoned out by trumpets and horns, suggestive of the element of lightning power. But most delightful of all for the ear and the heart is the haunting melody that dominates the entire overture; "always exhalant like a subtle perfume which one breathes with delight."

The "Welsh Rhapsody" is a magnificent latter-day composition constructed of harmonies that leave unmistakably their impress of vigor and sturdiness, tinged only here and there with sadness and melancholy. As a climax to this interesting "Welsh Rhapsody" there comes in sonorous, pompous outburst, that stirring, strong-listed Welshman's song, "Men of Harlech."

"The Diplomat" is the latest of Mr. Sousa's creation in the march form, and most eloquent proof that there is not a sign of waning in his ability to invent good, healthy, original melody, group vigorous harmonies and produce striking orchestral combinations, and send shivering through the whole structure that flood of rhythm and vibration that appeal so vividly to the heart and set it all aglow and aquiver.

Frequent comment has been passed upon Mr. Sousa's happy choice of names for his marches. So, for example: "Hands Across the Sea," "The Stars and Stripes Forever," "King Cotton," "Hail to the Spirit of Liberty," "Jack Tar," "The Diplomat," "The Invincible Eagle," "Imperial Edward," "El Capitan," "Liberty Bell," "High School Cadets," "Washington Post," "The Gladiator," "Semper Fidelis," "The Thunderer," "Beau Ideal." Just now Mr. Sousa is completing his eighth comic opera, in collaboration with Mr. Harry B. Smith.

"The Ride of the Valkyries" will be voted a splendid closing number. The Valkyries were known in legend as long-haired, wild-eyed maidens, flying through the air on fiery chargers, and sent by the gods to convey fallen heroes from the battlefield to Valhalla, there to quaff celestial meal and pass their lives in glorious ease. In this "Ride of the Valkyries" Wagner has depicted vividly and most powerfully the wild ride skyward of these warrior maidens. By means of runs in the violins and wood-instruments, whizzing aloft and adown at the most furious rate, he suggests with wonderful realism the conflict of the elements of the air, accompanying the furious Valkyrie flight, while over and above it all is heard a rollicking figure describing the motion of the steeds.

### "Isle of Spice."

The "Isle of Spice," a piquant musical mixture, will be presented by B. C. Whitney's musical organization at the Academy of Music on Tuesday night.

The book is by Allen Love and George E. Steadard and the music by Paul Schneider and Ben M. Jerome. There are many amusing situations in the piece, and the music contains a great many numbers which have proven very popular wherever they have been heard.

Among them are "Peggy Brady," sung by Leslie Leigh, "Brooklyn Bridge," sung by Miss Lillian Gorman, and "The Goo Goo Man," sung by Sam Mylie, with the assistance of a pony ballet of twelve pretty girls.

The principal comedians in the cast are Herbert Cawthorne, Harry Watson and Sam Mylie, who keep things humming



SOUSA, THE MARCH KING.

with their witty sayings and funny maneuvers. Miss Leslie Leigh is the "Little maid of Nicobar," who owns half the spice fields, which the king is desirous of confiscating for his own use. She is in love with a lieutenant of the United States Marines, impersonated by George White, who possesses an exceedingly strong tenor voice.

Miss Mattie Martz and Miss May Sweeney are the king's wives, and Miss Suele Forrester is the dejected wife of the much married majesty. Others in the company are Robert Kane, Harry Griffith, Marguerite De Santo, Rosita Lawrence and a radiant regiment of real singers. The company is a large one and requires three sixty-foot baggage cars to transport the stage effects.

The "Isle of Spice" has been presented in Chicago for twenty-six weeks; in Boston, at the Globe Theatre, fourteen weeks, and at the Majestic Theatre, New York city, fifteen weeks. The above cast, which is the original one, has proven a great favorite in the cities mentioned.

### Mantell in Shakespeare.

It will be welcome news for all lovers of true dramatic art to learn that the eminent tragedian and romantic actor, Mr. Robert E. Mantell, is to appear at

Edward E. Rice. It is described as a jolly bit of tom-foolery in two acts. The book is by the author of those former great successes, such as "1492," "Excelsior, Jr.," "The Girl from Paris," "Little Christopher," etc. H. L. Haritz, co-author of the "Tenderfoot," and E. W. Corliss have contributed most of the music, the truthfulness of which is largely responsible for the cordial reception accorded it in New York city, and all the other large eastern cities where it has been played.

A stranded touring theatrical company, some British nobility and a "magic cap," the possession of which enables the owner to realize the gratification of any wish he may desire, are the material and character of the piece. Dionysius Fly, manager, leading man, dramatic author, lightning calculator and second sighter of the Sophocles Grand Opera Company, which is stranded on the Island of Cyprus, purchases the cap from a native dealer in curios. The acquisition of the cap brings about many amusing complications and situations. At his will, scenes are changed, castles conjured, individualities are mixed up,



"PRETTY MAIDENS" IN THE CHORUS OF "THE SHOW GIRL."

the Academy of Music for two nights and one matinee, beginning Friday night next, and will present a repertoire of Shakespearean and other classic plays, which will include "King Lear," "Richelieu," and "Macbeth," in the order named.

Mr. Mantell has long been known as one of the greatest delineators of Shakespearean and other classic roles, and his recent great triumph in New York at the Madison Square Garden Theatre, where he broke all previous records by his three months' run, has stamped him as the greatest tragedian of the present day.

Mr. Mantell has had a training such as few actors of the present day can boast of; he is an artist of the highest order and still in the very prime of manhood, with a noble, commanding physique, a powerful, organ-like voice of ample volume, free from all harsh tones, and so thoroughly trained that its modulations, even though they breathe but the merest whisper, are clear, distinct and audible in the remotest part of the theatre.

Mr. William A. Brady, one of New York's most progressive and keen-sighted theatrical managers, who has Mr. Mantell under contract for a long term of years, has surrounded him by a most able company, and has not stopped at any outlay in having each production perfect in every detail.

### At the Bijou.

B. C. Whitney's production of the "Show Girl," of the "Magic Cap," will be at the Bijou all of this week, commencing to-morrow night.

It is a revival of the Boston cadet extravaganza, by R. A. Barnett, transferred into a regular attraction by that veteran musical extravaganza producer,

or got rid of, etc., causing no end of laughter and amusement.

The music is very tuneful, with catchy, melodic turns, and stimulating, though simple enough to be caught by the audience. Especially is this so of "Psycho," "Sometimes, Perhaps," "Champagne and Terrapin," "I'm the Manager," "Come Down, Mr. Man in the Moon," the latest New York novelty, and sung by Miss Hilda Thomas and a chorus of thirty pretty and stunning girls.

As it is the policy of this company of favorites is Hilda Thomas, and includes Lou Hall, John Mylie, Esther Wallace, Charles Parcer, Edna Glover, Raymond Belmont, Nat Wilson, Harry Thornton, Bert Eaton, William Fuller, Marie LaClair, the famous "Troubadour Four" quartette, the Rainbow Quartette, dancing dandies, and thirty singing and dancing girls. Twenty new musical numbers have been written for this production.

### Coming Attractions.

"Little Johnny Jones," the musical play by George M. Cohan, which is booked for an early performance in this city, is described as one of the fastest and swiftest comedies ever set to music by this distinguished young author. It is so different from the majority of its kind and so original in its construction that all New York last season poured en masse to see it. Its phenomenal run in that city for twenty-six weeks and all the past summer in Chicago, has given it great prestige.

There is an open air spirit about the breezy Western operatic comedy success, "The Tenderfoot," which makes it especially interesting to those who know the life it portrays. It is a clever burlesque of life on the frontier, and the characters are typical, there being introduced the popular gambler, Mexicans and senoritas, Texas rangers and vaqueros, cowboys and Indians, and the inevitable tenderfoot. Oscar L. Figman and Ruth White are the stars in this production, which is under the direction of W. P. Cullen, who made a big revival of "The Burgomaster" two years ago.

Wilton Lackaye will play a brief engagement in "The Pit" at the Academy shortly.

"The Pit" is one of the greatest successes that the American stage has known for many years. It is a powerful story of active American life—the fictitious narrative of a "deal" in the Chicago wheat pit. The social existence, the gambling in stocks and produce, the characteristic life of Chicago, form the background for an exceedingly vigorous and human tale of modern life and love.

### "The Ham Tree."

McIntyre and Heath, as stars in a new musical novelty, under the management of Klaw & Blander, in George V. Hober's musical comedy, "The Ham Tree," comes to the Academy soon.

"The Ham Tree" is written around the famous sketch which these entertainers have presented for so long a time. They are the most famous delineators of quaint negro character on the stage to-day. In their company are many well-known actors and specialists and a chorus remarkable for youth and beauty.

Nora O'Brien of "The Heir to the Hoochah" company was the guest recently of a luncheon party given by one hundred ladies of the Fenelon Reading Circle of Brooklyn, at Hotel Astor, New York city. The Fenelon Reading Circle is a notable literary auxiliary of the Catholic Church, and a theatre party at

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## A BIRTHDAY PRESENT THAT MISCARRIED

By JEANNETTE H. WALWORTH.

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About to start a business letter, Mr. Teddy Yates glanced at the big calendar over his roll-top desk and said, under his breath: "By George, so it is."

Which, being interpreted, means that the big, blue-faced calendar, had reminded him of his wife's birthday, and he was glad that the reminder had not come too late.

"Annabel" was a great stickler for anniversary observances, especially those which made for tribute, such as Christmas, birthdays and the like. Also, being young and handsome, she was not averse to the glitter of a diamond ring or the active charm of pearls.

"This time it must be something particularly fine. Something which would combine the merits of a peace offering with the dignity of a rite."

He would be glad to wipe out that little episode about Jack Pingree. Of all the asses in the world the jealous ass was the most ridiculous. With a sense of recurrent temper he turned resolutely from contemplation of Mr. Pingree's picture to fix his mind on the selection.

His offering should be one of those novelties in gems which the shops were making such a blatant boast of—an old mine set about with diamonds, or a combination of pearl and pink sapphires. Annabel laid tremendous stress on being up-to-date.

The matter of purchasing and of marking the little morocco case made him late in getting home. He had only a margin of ten minutes in which to dress for dinner. He went directly to his dressing-room via the children's nursery, as was his custom.

Two little mouths were to be kissed before he went downstairs to his dinner, two little hearts to be made glad. The little mouths were sticky, so were the 20 small fingers which clung recklessly at every available inch of his person.

"You have been eating candy," he said, with a severe frown. The frown was for the white-capped delfy who presided automatically over the sticky little mouths and the 20 small fingers. "Nurse, you know, I have prohibited their eating the candy."

Nurse smiled vaguely at the small offenders as she shot a barbed arrow into the father's heart.

"Mr. Pingree, sir, gave it to them when he came at lunch time to go for a wheeling with Mrs. Yates."

Teddy was a loyal gentleman, not to be thrown off his balance by the insolence of a hireling. He disengaged the clinging sticky little fingers with infinite gentleness:

"So, then, it is all right. He was on his way down to Annabel a few minutes later with the red morocco case in his breast pocket. He would lay it on her plate before dinner was announced. Pingree should not spoil the evening for him—he could help it."

As he reached the level of the lower floor the butler had just softly closed the front door and he brought a superb bunch of roses.

"For Mrs. Yates, sir, with Mr. Pingree's compliments and congratulations," the man said explanatorily as Teddy glanced casually at the flowers.

Mrs. Yates, a handsomely gowned and coiffured, glanced pettily at the mantel clock as Teddy entered the room.

"To keep dinner waiting, to-night, Teddy?"

The butler's appearance immediately behind his master cleared the atmosphere. Annabel stretched eager hands towards the flowers. A luminous smile chased the frown from her pretty face.

"Oh, how beautiful! Who did send them?" She took the card that was attached to the roses between her slim jeweled fingers. A pink tinkle came into her cheeks. "Compliments and congratulations of J. B. Pingree. Aren't they lovely? And, I like 'em, too. I have one friend in the world who is not too much taken up with money-grubbing to

that were shining on her long lashes. "Tom, old boy, if the nunny who tied this lovely ring to that rose stem and plucked it at my feet could have known how much good it would do my husband, do you suppose he would want it back?" "Not if he knew La Cigale for what she is, Katy. The dearest and most unselfish little woman in the world, struggling honestly under a heavy load."

"Only temporarily, Tom. Only for a little while, dear."

And, perhaps, if Teddy Yates could have looked into the home of the disabled bookkeeper and seen the happiness his olive ring had brought to two devoted hearts, he would have been reconciled to the fate of the olive ring.

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